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the EDITOR'S notebook

Enlarged and Redesigned AVCR Greets Readers

Miss Finstad | Dr. Allen | Mrs. Sturwold

READ AND RESPECTED by audiovisual scholars both here and abroad and highly regarded by others whose research interests overlap into the communications field, *AVCR* has weathered seven years, steadily climbing to its present level under the leadership of William H. Allen. (In 1953 its circulation was 604; latest count, 2938.)

Having thus established itself, *AVCR* goes into its eighth year with plans for expanded coverage, an increased number of issues per year, and a bigger editorial staff. Heretofore a quarterly, *AVCR* will be published six times a year. Two of these six issues will be on special topics—supplements along the lines of *Graphic Communication and the Crisis in Education* which came out as a special issue of *AVCR* in 1957. Expanded coverage in the four regular issues will include reports of studies conducted under Title VII. Physically the new *AVCR* boasts an enlarged and redesigned format (handsomer, but not sufficiently changed to worry those attached to the old *AVCR*).

In January the assistant editor of this magazine was made managing editor of both publications, with Virginia G. Sturwold as her assistant. A native of the Philippines, Mrs. Sturwold is no stranger to the audiovisual field. After earning a master's degree in American Literature from Columbia University she enrolled in several of Paul Witt's classes at Teachers College. Later she took advanced graduate courses in AV at Indiana University and worked in the ICA program as administrative assistant to Warren Stevens. Her intention was to combine her literature background with audiovisual training in preparation for a teaching career in the Philippines. Marriage to Francis E. Sturwold, a linguist, brought her instead to Washington and the DAVI national office. Mrs. Sturwold's background will be of value to both periodicals—especially to *AVCR* where she is likely to make her biggest contribution.

AVCR's chief needs no introduction. Bill Allen will be recognized among AVI readers as one of the best known research authorities in the audiovisual field, a fact borne out when he was asked to compile the audiovisual communication section of the 1960 *Encyclopedia of Educational Research*. While associated with Rand Corporation for four years he was in a position to keep on top of the latest developments in this area. Dr. Allen, who has since severed his connection with Rand, will devote himself to teaching, writing, research projects—and *AVCR*.

See page 94 for brief description of the contents of the Winter 1960 issue of AVCR.

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The Senate Comes Through —It's Your Turn Now

AVI READERS (minus, we hope, only a handful) will agree with Lyndon Johnson's statement of February 4: "This is a very proud moment for the Senate. In two working days we have passed one of the *most far reaching* and *most constructive* pieces of legislation in which it has been my privilege to participate . . ."

Finally we have from the Senate—despite apparent opposition from the Administration—a piece of school legislation that provides federal support for both teachers' salaries and school construction. If you favor federal support to education, this is a bill you can uphold without reservations.

How It Happened

Late at night on February 3, after Vice President Nixon cast the vote that broke a 44 to 44 tie on the NEA-sponsored Clark amendment to the McNamara bill and consigned it to temporary defeat, Senators Clark and Monroney countered with a compromise measure co-sponsored by 27 other senators including Kennedy, Symington, and Humphrey. It was this amendment that was carried to final passage the following day. It authorized an increase in appropriations from the $500 million for each of the next two fiscal years called for in the McNamara bill to $20 per school-age child for the same period, and made the authorized appropriations available for either school con-

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struction or teachers' salaries, or both. There will be no matching provisions the first year and mandatory matching the second year.

Features of the Bill

- The states have freedom of choice between teachers' salaries and school construction.
- The amount of money authorized is based on the number of school-age children multiplied by $20 each year.
- Grants to the states are made on the basis of number of school-age children in relation to the per capita income in that state.
- Equalization formula requires states to match federal grants on sliding formula after the first year.
- Clear-cut prohibition of all federal controls.
- Federal support for 1960-61 and 1961-62.

So What Do You Do Now?

You write to your Congressman. Remember that this bill (or a similar one) must also pass the House. When you get this copy of AVI there will still be plenty of time for action. Write to your Congressman. Praise the McNamara bill as amended by the Monroney-Clark amendment. Extol the virtues of the senators who passed it. Say point blank to your Congressman: Give us this bill, or one as close to it as you can get.

That is, if you really want federal support for education. —ANNA L. HYER

Corrections

In the January issue (page 21) we erroneously referred to Erich W. Bauer as head of the German Department of DePauw University. Dr. Bauer is a member of the staff; G. H. Gruenінger is head of the department. We regret this error.

In the December issue (page 301) we listed Bailey Films as distributor for *Science of the Sea.* We have this statement from Robert Sbarge of International Film Bureau, Inc.: "While it is true that Bailey Films can sell this film in the state of California, International Film Bureau is exclusive distributor with U. S. and world-wide rights by virtue of an agreement with the Woods Hole Oceanographic Institution." The editors regret this error and also wish to correct two mispellings in the "top ten" listings on page 300 of the same issue: *George Jennings Productions* should be Grover Jennings Productions and *Frances Line* should be Francis Line.

See page 89 for photo credits.

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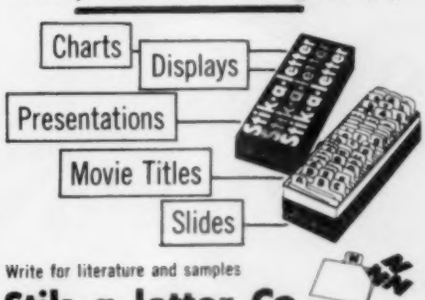

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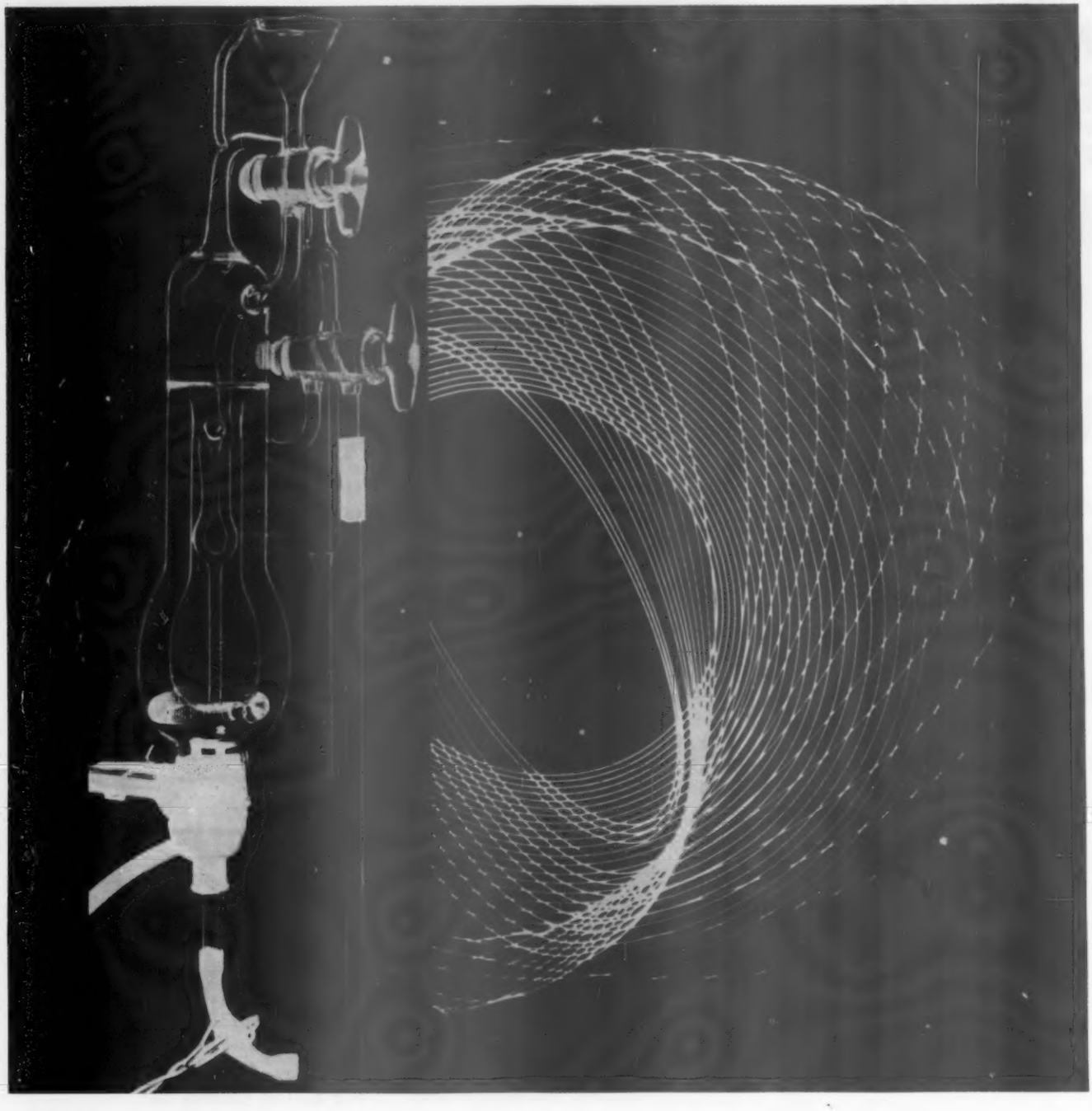

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In casting about for an introduction to this service-oriented issue we came upon the following remarks by Ford Lemler, which we think appropriate. They appeared originally as an editorial in the December issue of the NEWSLETTER *of the Audio-Visual Education Center at Ann Arbor under the title, "More About the Audiovisual Director." Mr. Lemler is director of the Center at Ann Arbor.—The Editors.*

It's No Sin to be a Practitioner

Ford L. Lemler

FROM RECENT CONFERENCES and articles dealing with the professional duties of the audiovisual director one gets the impression that audiovisual people are worried about their lack of "prestige," about being "fenced in by their specialty," about being "overlooked" or "bypassed" in important matters, or slighted in some other way. It is a little difficult to reconcile this impression of the audiovisual director with the practitioners of my acquaintance. These people are, by and large, so busy doing their job (helping teachers, giving demonstrations, selecting materials, building budgets, going to meetings, and solving problems) that they have had little time to reflect on how "unwanted" or "unimportant" they are.

Those who seem most concerned about the status of the audiovisual director express their concern about such labels as "gadgeteer" or "keeper of things"; stress the importance of "professional" activities over "service" functions; and strive to turn the specialist into the generalist. Soul searching on these points (which these people recommend) is probably worthwhile, but only with a little perspective and common sense.

Concern about the label, "gadgeteer," comes from the conviction that preoccupation with machinery is not the distinguishing mark of the contributing audiovisual leader. This message is well taken even if it is a bit tired. What is rarely pointed out in this connection is that if the audiovisual director is not a master of the technology of instructional materials, no one else in the school system is likely to be. Part of the director's important job is to be knowledgeable about equipment, able to assess its quality and educational utility, select it wisely, keep it operative, and impart a sense of security to teachers in its use. To do these things, he does not have to be an electronic engineer. Nor does he have to be branded as a "gadgeteer."

Further concern centers around the prospect that the audiovisual director may be regarded as a "custodian of materials" or a "keeper of things"—that he may be held in low regard because it is presumed that he deals in materials, not ideas. If this fear has any basis in fact, the solution has already been prescribed many times. In his work with teachers in selection, for example, the director can counsel in terms of the concepts, generalizations, insights, and understandings which the materials can help develop, and reinforce this approach with an understanding of what teachers are expected to achieve, curriculum-wise, at various levels. Familiarity with materials combined with a knowledge of curriculum will do much to dispel the notion that the audiovisual director operates appropriately in some warehouse for school supplies.

Current thinking about the administration of audiovisual programs depreciates "service" functions in favor of so-called "educational" or "professional" activities. Getting the right tool in the hands of the right teacher at the right moment may be a difficult logistical achievement but it seems to be held in less regard than armchair counsel on utilization. We suggest that the latter function is quite academic unless the tool is "in hand." We maintain that "service" is the broad substantial base on which audiovisual leadership is built.

The "specialist versus generalist" argument seems to be based on the assumption that the audiovisual director is primarily a specialist whose work is circumscribed, limited to picayunish detail, and that he is unconcerned with large ideas, broad policy, or educational goals. He must therefore change all this and become a generalist. The premise here, we trust, is a dangerous and inaccurate generalization. The conclusion loses some of its impact as one speculates on how an audiovisual director (aware of his total responsibilities and whose program is, by definition, as broad as the curriculum itself) could in practice be anything except a generalist.

The audiovisual leader can benefit occasionally by noting how others regard him and his job. He can probably benefit more by measuring himself frequently against his own standards.

HELP AT THE POINT OF NEED

Frederick M. Lehman

Murray Phillips, Garden City, was one of 15 teachers whose combined experience became a strong feature of the inservice plan.

DESPITE THE RAPID GROWTH of audiovisual programs in our public schools there are many areas, small and large, where one lonely individual strives to promote a coordinated effort toward the improvement of instructional materials and techniques. How can a local audiovisual association effectively support this pioneer person? One successful way was found last year by the Long Island Audio-Visual Council, a dynamic and expanding group affiliated with DAVI and under the leadership of Samuel Cohen of Hewlett.

With the encouragement of the New York State Department's audiovisual section, the Council set up an inservice committee which planned a cooperative course for classroom teachers and offered it to any school system which would enroll a class of 30. It was announced that class members need not all be from the same district and, in fact, need not even be connected with the public schools. Large industrial firms, churches, and community organizations were invited to enroll representatives.

The first to accept was the high school faculty at Lindenhurst, a community of 20,000 on the outer fringe of the densely populated western part of the Island. Julian Cowan, a newly appointed audiovisual coordinator acting upon the suggestion of his principal and realizing that his program must be based upon needs of teachers, began planning an inservice course to start the second semester of 1958-59. Cowan's objective was to interest his teachers in the uses of audio and visual media, but like many new AV coordinators, he lacked experience. One of his first moves was to join the Long Island Council and ask for help.

The Council's inservice committee, headed by Morris Brewer, promptly went into action appointing the author of this article as course coordinator to work with Cowan who served as secretary. In a few weeks after the plan had been pulled from the file, 30 students (including the school principal) were enrolled, a faculty was assembled, and the course was under way.

The financial arrangements were simple, effective, and adjusted to minimal expense. Each student was charged $10 for a total of 15 class periods. Each of 15 instructors was paid $10 for one session "to defray expenses." The coordinator and the secretary received token fees and an adequate amount was allotted for materials. The total budget was $300.

New York State has accepted this course for two points of academic credit toward certificate renewal and the Lindenhurst school district has approved it for salary increments. More significantly, the high school faculty with almost every department represented—including administration, guidance, and the school psychologist—have become audiovisual conscious in the best way. By meeting and learning together, voluntarily, at their own expense and in their own building, they have become conditioned as a group to asking for and cooperating in the use of audiovisual services provided by their own classmates.

Perhaps the most important feature of the course as organized was the quality of instruction. The 15 teachers, all members or former members of the Council, gave of their time primarily as a service for the improvement of instruction on Long Island. Representing a wide variety of backgrounds, they were asked to present topics in which each had a particular interest or outstanding experience. Many of them were leaders in the audiovisual field—Irene Cypher and Charles Luminati have served on DAVI's Board of Directors, as have George Forbes, Dr. Cohen, and the writer. Several were on faculties of nearby colleges—John McCagg of Hofstra and Alphonse Henningberg of Hunter, to name two. Anthony Kauth is former president of the New York State Audio-Visual Council and Stanley Applegate is curriculum coordinator for the Manhasset school district. Murray Phillips is coordinator of instructional materials in Garden City and Howard Abeles, building coordinator at Great Neck. Robert Diamond, known for his work in closed-circuit TV (see the November 1959 issue of AVI) conducted the class on a field trip. Robert Fite, a member of DAVI's Buildings and Equipment Committee, organized a session on the evaluation and operation of 16mm projectors with the help of four manufacturers' representatives.

The more creative audiovisual techniques, including flannel board, chalkboard, photography, and other areas of local production, were presented by Ivanelle Brown, AV director of the Rockville Centre schools and Morris Brewer, AV coordinator and chairman of the art department at Massapequa High School.

The Long Island Council plans to conduct similar courses wherever a genuine need is felt and an energetic leader emerges to organize a single faculty or a group of school districts. In addition to public school staffs, class members in the future may be individuals whose interest in audiovisual materials stems from needs in their industrial plants, church schools, or community organizations.

The author is audiovisual coordinator at Wantagh, New York. This is his second contribution to AUDIOVISUAL INSTRUCTION.

Edwin M. Logan

WHY NOT AN AUDIOVISUAL INTERNSHIP?

IN MEDICINE the internship program has long been recognized as an invaluable part of the medical student's training. It is during this period that medical theory is put into practice. Why could not institutions of higher learning offer graduate students similar opportunities to perform work of a professional nature in audiovisual education?

A project which I undertook as a graduate student at the University of Virginia might be considered a case in point. It was an ambitious project involving an attempt to improve an almost non-existent audiovisual program in a school system possessing limited funds.

After presenting my ideas and enlisting the support of the system superintendent, principals, and school faculties, I made a survey which included a questionnaire and personal visits to each school within the county. The survey treated three major areas: facilities, administration, and instruction. It served as a tool to ascertain existing needs and as a basis for making recommendations at a subsequent date.

From the very beginning it was necessary to establish rapport with the personnel involved and at the same time to maintain relations on a high professional level. This was a particularly important factor since both white and Negro schools participated and the survey took place after integration had become a sensitive issue in Virginia. (While cooperation was excellent throughout, the writer found the Negro schools, if anything, more eager than the white ones to learn new methods for the improvement of instruction.)

Among numerous activities that materialized during the course of the project was the county-wide instruction of teachers in the operation and proper use of audiovisual devices and the production of all kinds of materials. I gave numerous demonstrations and organized a one-day institute to familiarize teachers with audiovisual facilities, equipment, and materials. Among outcomes were the increased use of educational films and filmstrips, proper darkening of classrooms for projection purposes, presentation of school radio programs, the establishment of several competently trained student projectionist clubs, and a detailed field trip directory to which teachers throughout the county contributed.

In the weeks that followed the survey, sustained interest was evidenced by the purchase of audiovisual equipment and materials, increased use of materials such as films, filmstrips, and recordings, and the conversion of unused classrooms to audiovisual rooms. Several schools called me back a second and third time for further assistance and I was asked to address a number of staff meetings.

When the project ended, I made recommendations which would further strengthen the county's audiovisual program in the areas of supervision, administration, instruction, budget, equipment, and materials. I also suggested methods for implementing these recommendations.

In addition to the experience outlined above (namely, establishing and maintaining rapport, effectively communicating ideas, and utilizing a survey) I finished the project with these firm convictions:

- That such an undertaking provides an excellent opportunity to put into practice many of the ideas and skills previously learned in audiovisual courses.
- That sensory materials of instruction, when given an opportunity, will "sell themselves."
- That further awareness of the school curriculum can be gained through first-hand practical acquaintance with its content and the instructional procedures used.
- That opportunities to exercise both direct and indirect leadership will present themselves in countless situations.
- That the success of a project, such as this one, depends not upon the work of one individual but requires the support, interest, and coordinated efforts of many people including professional educators, school personnel, students, and lay citizenry.

In conclusion I believe that the project described herein has tremendous implications for schools offering audiovisual courses to their graduate students. The program might be pursued either part or full time during one or two semesters. Supervision could come from both university professors and supervisory personnel of a nearby school system. Together, these educators could help direct and appraise progress made by graduate students serving in a practical and professionally rewarding program.

Dr. Logan is director of the Ordnance and Fire Control Curriculum Division for the U. S. Navy Training Publications Center in Washington.

James K. Anthony

A Visual no bigger than a Postage Stamp

(*History Teachers Take Note*)

I WONDER HOW MANY TEACHERS know that practically every period in American history from the landing on Plymouth to the flag raising on Mt. Surabachi have been recorded on postage stamps. With young people showing an increased interest in philately, the history teacher has at his command a timely activity guaranteed to make his subject more colorful.

Suitable cancelled and uncancelled stamps can be had for $2 or $3 along with gummed hinges to mount them. An ideal vehicle for displaying stamps is a loose-leaf notebook 8½" x 11" with pages of light-weight cardboard. Mounting them is a simple procedure: Print or type the event commemorated on white bond paper; attach the printed paper to the cardboard and arrange the stamps on the paper with stamp hinges. If the display is to be used by more than one person it is wise to cover the entire page with protective cellophane; the stamps may become valuable. The class can be divided into several groups for this activity, each group collecting commemorative stamps for certain periods. (An alternate and better method would be to have each student make his own collection.)

Here, as suggested materials for a class in American history, is a list of stamp issues with a short decription of the event commemorated:

Date of Issue	Event Commemorated
	The Adventures of Columbus
1893	A set of 16 brightly colored stamps illustrates the landing of Columbus; the fleet of Columbus, Columbus soliciting aid from Isabella, Columbus welcomed at Barcelona, Isabella pledging her jewels, Columbus in chains, other Columbian events. (Stamps in this set may be difficult to obtain since they are over 50 years old and their retail price, if available, is quite high.)
	Colonial Period
1907	The Jamestown Exposition Issue commemorates the colonizing efforts of the London Company whose main purpose was to establish trade between the colony and Great Britain. The one-, two-, and five-cent stamps of this issue picture, respectively, Captain John Smith, Pocahontas, and the founding of Jamestown.

A philatelist in his own right, the author is assistant professor of geography at Southern University, Baton Rouge. His articles on stamps as visual aids have appeared in the JOURNAL OF GEOGRAPHY *(November 1948) and* SCHOOL SCIENCE AND MATHEMATICS *(December 1954).*

1937 The Virginia Dare stamp appeared in honor of the first white child born in America on August 18, 1587. This is a grey-blue stamp portraying Virginia Dare and her parents.

1920 The tercentenary of the arrival of the pilgrims at Plymouth was the occasion for an issue of three stamps. The one-cent stamp shows a side view of the Mayflower; the two-cent stamp depicts the landing of the pilgrims; and the three-cent stamp, the signing of the compact.

Struggle for Independence

1925 The Lexington Concord Issue contains a one-, two-, and five-cent stamp portraying, respectively, George Washington at Cambridge, the birth of liberty, and a statue of a minute man.

1927 The Valley Forge issue of one- and two-cent stamps commemorates Washington's encampment at Valley Forge.

1926 The Battle of White Plains, New York, is honored on a two-cent stamp showing the Alexander Hamilton battery.

1927 Vermont Sesquicentennial issue. A Green Mountain Boy dressed for battle is shown to commemorate the Battle of Bennington and Vermont's independence.

1927 A two-cent stamp commemorating the 150th anniversary of Burgoyne's ill-fated campaign and ultimate surrender at Saratoga on October 17, 1777.

1929 A two-cent stamp honoring the surrender of Fort Sackville to George Rogers Clark. This stamp points up the interesting history of Vincennes, Indiana, which was the site of a little French trading post in 1702. Later Francois Margane de Vincennes erected a fort there. When the British captured it in 1777 they renamed it Fort Sackville. On December 25, 1779 it was in the hands of American forces.

1931 The Yorktown surrender is commemorated by portraits of Rochambeau, Washington, and de Grasse who brought about the capitulation of Cornwallis' British forces in 1781.

The U. S. Constitution

1937 Pictured on this stamp are a group of early Colonial dignitaries signing the newly-written Constitution, September 17, 1787.

1938 The Constitution Ratification issue shows the Colonial Court House of 1788.

1939 The Washington Inauguration stamp is a beautiful stamp which shows George Washington taking the oath of office in 1789 as the first president of the United States.

State Anniversaries

1935 The "charter oak" stamp commemorates the 300th anniversary of the settlement of Connecticut. A royal charter granted to Connecticut in 1662 defined the boundaries and listed the functions of the colony. On October 31, 1687, Sir Edmund Andros, following orders of the Stuart regime, made an unsuccessful effort to acquire the charter, not knowing that it was hidden in the hollow of a huge oak tree. Not to be thwarted, Andros dissolved the Connecticut government. After the Revolution of 1689 the government of Connecticut was restored under the charter. The tree, since known as the charter oak, is pictured on this three-cent stamp.

1933 The Georgia Bicentennial stamp (two-cent) is a portrait of James Edward Oglethorpe who dreamed of rendering humanitarian service to the worthy indigent classes of England as well as to persecuted Protestants. Georgia, founded at Savannah in 1733, was the last of the English colonies established in America.

1936 The three-cent Alamo stamp commemorates the Texas centennial. In 1718 Franciscan monks established the little mission of San Antonio de Valero in a grove of cottonwood (alamo) trees. With the passing of the Indians from that region the importance of the little mission declined and after 1793 it was seldom used except as a fort. It was here that Colonel William B. Travis, James Bowie, and Davy Crockett were attacked by 4000 Mexicans on February 23, 1836. Their defeat March 6 gave rise to the famous cry, "Remember the Alamo!" In 1883 the state of Texas purchased the Alamo mission which today is a public museum in San Antonio.

Territorial Expansion

1904 Maps often appear on stamps commemorating territorial expansion. One of these is the 10-cent stamp issued during the Louisiana Purchase Exposition of 1904 in St. Louis.

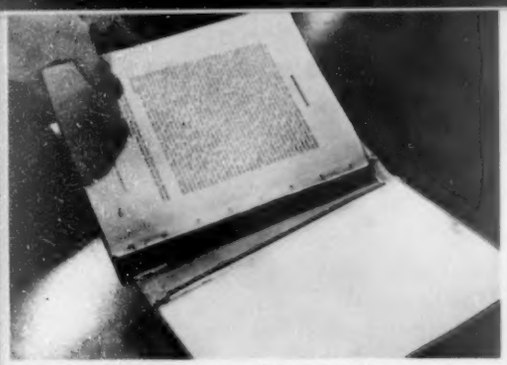
1937 The Northwest Territory sesquicentennial stamp is a three-cent stamp showing the map of the Territory (Ohio, Indiana, Illinois, Michigan, Wisconsin, and part of Minnesota) and portraits of Manasseh Cutler and Rufus Putnam.

1936 A three-cent Oregon Territory stamp issued in 1936 commemorates the 100th anniversary of the opening of the Oregon territory.

1953 Seven years ago when Louisiana celebrated its 150th anniversary a three-cent stamp appeared. It portrays Monroe, Livingstone, and Marbois signing the bill that transferred the Louisiana Territory from French to American hands in 1803.

These are only a few examples. Students can combine stamp collecting with library reference work by consulting the current issue of *Scott's United States Stamp Catalogue, Specialized* (Scott Publications, Inc., 461 8th Ave., New York 1). Notices of current special issues appear in releases to local newspapers, and reprints of announcements in the *Postal Bulletin* are sent to local postmasters for their bulletin boards. Students consulting with post office personnel can apply this experience to writing compositions about interviews or reporting information for school publications.

Thus the normal collecting urge experienced by most students can be diverted through postage stamps into a variety of learning situations.



Permission granted by Scott Foresman for use of books in the photographs.

1. 2. 3.

Putting Your Old Books To Work

Bernard T. Hanley

WHY NOT PUT YOUR OLD BOOKS TO WORK for students whose eyesight is too poor for ordinary reading. We all know that children are unhappy when they are not reading the same books as others in the class. True, there are methods for helping them overcome their handicap—various machines, special "elephantine-type" books, and other solutions. Reported here however is a most inexpensive method that gives handicapped children a feeling of "belonging" and at the same time utilizes books too frayed for ordinary classroom activity. One administrator said: "Even using a new book would still be economical if measured by the advantages gained."

The only equipment necessary is your opaque projector; the newer model will be easier to use but any type will do the job. "What is so new about putting a book in an opaque projector?" you might ask. True, this is not an unusual practice. It does, however, become a tiresome task as you repeatedly lower the plate, take out the book, turn the page, replace the book, raise the plate, and so on. Both teacher and students weary of the mechanical delay and soon become disenchanted with the material at hand. What then can be done to make reading an easier and more interesting task?

The supplies that you will need are:

two identical books with worn or loose bindings but not mutilated pages
one paper cutter
unbleached muslin
wheat paste flour (vermin proof type)

Here are the steps in the procedure:

1. Remove the covers from the books (Fig. I). Use a paper cutter to remove the ragged binding edge. (Your practical arts department may have a commercial paper cutter that cuts evenly.)

2. Measure the size of a page from the book; make note of the height. Add one inch to the width, then multiply the result by the number of pages, for example, seven inches by 35 pages equals 245 inches or about 21 feet. You need therefore a piece of muslin approximately that long and as wide as the height of the book page. I have found that 35 to 40 pages are easily handled; for convenience you may wish to use a chapter or two rather than a whole book at one time.

3. The muslin must be wet so check with your home economics department. Ask what dimensions are needed to give the desired size after shrinkage. The edge of the cloth can be hemmed if you have allowed for it in your measurement, or it may be cut with a pinking shears and stitched to prevent raveling. (Here again the home economics department is a great help.)

4. Having prepared the fabric you need a pan large enough to hold it. Place the material in the pan and cover with warm water. Let soak several hours until the cloth is thoroughly wet—and shrunk. At the same time place the books in another pan of water. Be sure the sheets are loose so that each page is well soaked. Allow the water to saturate both the muslin and the page of the book; then prepare the paste. Since the amount depends on the size of your project, trial and error is the best method.

5. For a start, use about two quarts of water in a pan large enough to permit mixing. The wheat paste flour should be added slowly to the water, blending as it is added. A quart jar with nail holes in the cover makes a good shaker with which to add the flour. Con-

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The author who is audiovisual director at Centereach, Long Island, made news last fall when the NEW YORK TIMES *reported his plan for an exchange of tapes by French and Spanish classes. The project originated last spring when Newfield High School (at Centereach) exchanged tapes with two schools in upstate New York. Recorded on the exchange tapes in French and Spanish were such offerings as a speech written by a student, a discussion of the school's athletic program, and descriptions of local industry. The venture has been so successful, Mr. Hanley reports, that plans are being made to expand its geographical scope by inviting other states and even French and Spanish speaking countries to participate.*

tinue to add flour until the paste has the consistency of whipped cream. (Remember to get a good grade of vermin-proof-wheat paste flour.)

6. You are now ready to attach the sheets of the books to the muslin. Find an area long enough to lay the muslin flat (a floor unused over the weekend serves the purpose admirably). Proceed carefully. Place the first sheet of the book on the muslin. Page 2 will be next to the cloth so take the same page from the second book and place this sheet with page 2 in the "up" position. Next, put page 3 on the muslin, and from the other book turn up page 4 and place it on the muslin, leaving one inch between each sheet. (This is where you use that extra inch you added to the width of the sheet at the time you measured it.)

Continue in this fashion to put the book pages on the muslin. You can do it alone, but if you find a helper, the task will progress more rapidly. One person spreads the paste (I use my hands instead of a brush); and the second person places the pages in position (as in Fig. II). In a short time the job is finished. Now place newspapers over the wet pages and rub lightly. This will remove some of the water and eliminate air bubbles that could cause loosening later on. Remove the newspapers and allow the materials to dry.

7. When the pasted-up muslin is thoroughly dry, fold it accordion style and put it under a weight to compress it. You now have a book which will unfold easily as it passes through the opaque projector and will refold as it comes out. With an older model it will be necessary to pull the muslin across the viewing plate. If you have a late model you need only to place the muslin on the movable plate and turn the handle (Fig. III). The muslin will move across and pile up on the opposite side, accordion style. A child, handicapped only by poor vision can perform this service and so gain a feeling of accomplishment.

One other useful feature of the newer opaque models is the lighted pointer. Many children with poor eyesight are unable to move their eyes across the page with any degree of accuracy or consistency. By using the electric pointer, the teacher alleviates this situation, for the pupil will read at the same time that his eyes follow the light. Here several benefits are derived: better reading, an eye exercise, and training in concentration. One teacher using the muslin books reported improvement in concentration which she attributed to the steady flow of material not possible with an ordinary book on the opaque projector.

Thus with a few old books and some muslin and paste you can make greater use of your opaque projector, delight the handicapped by letting them use the same books as other students do, and make life easier for yourself by solving the reading problem of several handicapped children at one time. And it puts no strain on the budget.

A FILM-STRIP TEXTBOOK FOR THE RELUCTANT READER

N. W. Wells

THE "FILMSTRIP TEXTBOOK" is a visual aid which I have found helpful to reluctant readers in history and civics classes. I call it a "textbook" although I use only two or three selected chapters at intervals during the semester. Properly copied on double frame and projected on 50"x50" or larger screen, type from most texts is easily followed by students seated in the rear of the room. Anyone with a 35mm single-lens reflex camera can easily make the filmstrip.

Among the merits of the filmstrip textbook are these:

- Poor readers welcome this means of getting help.
- Students reading aloud begin to recognize their need for home practice which they tend otherwise to neglect.
- The teacher can correct, as they occur, instances of poor phrasing, which are a block to understanding.
- Students more frequently speak up for definition or context explanation.
- With the text on the screen a teacher can point to the words or sentences constituting a sought-for answer, thereby making certain that the student has the "right place" and helping him to overcome the frequent and difficult problem of recognizing an idea in a maze of words.
- In the projection situation there is a natural compulsion to look at the screen when the darker room reduces the usual distractions. Furthermore the teacher can easily note instances of inattention and thus make sure of 100 percent participation.

Mr. Wells teaches social studies in the John C. Fremont High School in Los Angeles.

A Biology Teacher *looks to the local markets*

by J. M. Brill

INSTEAD OF KNOWING THE BUTCHER, the baker, and the candlestick maker, all good teachers should be familiar with the butcher, the fish dealer, and the fruit vendor. In their establishments at minimum cost are found real and dramatic specimens that make instruction easier and more effective. Biology teachers—especially those in small, inadequately equipped schools, will profit from examining the possibilities listed below:

The Butcher Shop

This is an ideal place to locate tissues and organs of mammals (cow, lamb, pig) and birds (chicken). Among organs most commonly used for gross examination and dissection are: the heart, lungs, trachea, kidneys, liver, brain, spinal cord, tongue, eye and ear. Imagine a group of students working on a calf heart! With charts and maps for reference they can discover its size, shape, and color. They can compare the auricles and ventricles, the muscular walls, the valves, the arteries (including the aorta), and the veins.

The average biology class can prepare slides of the different tissues and thereby explore the microscopic structure of the many cells. In this manner different kinds of epithelial tissue may be studied. The student can identify glandular type cells, squamous, ciliated, columnar, or stratified cells. Muscular tissue, connective tissue, and nerve tissue can all be differentiated. The more advanced students (or members of a biology club) can be called on to make permanent slides for future use.

An interesting demonstration is set up by dissecting the ovary and oviducts of a chicken, perhaps placing an undeveloped egg at the ostium and an egg with a shell within the uterus. The teacher lays the groundwork for the demonstration by asking a question such as: "How are birds' eggs fertilized if we always find them covered with shells?"

The Fish Market

Here you find snails, shrimps, crabs, squids, and many kinds of fish suitable for minute investigation by students. Work can be directed towards a study of the arrangement and type of scales, the skeletal system, and the structure and use of gills. The demonstration using a female with eggs (roe) and a male with sperm (milt) is always well worth the little time and effort that goes into its preparation.

The Fruit Store

Almost all of the specimens found here can be incorporated into teaching units on: the structure of plants, reproduction and growth of plants, economic importance of plants, other related units. In pointing out that various fruits are parts of plants the teacher can bring in materials to support the following distinctions: lettuce and cabbage are the leaves of plants; celery is a stem; turnips and beets are roots; oranges, green peppers and bananas are the ovaries. A peapod can be used to show pollen tubes, embryos, ovary, and can also be shown in relation to a discussion on seed dispersal and the survival of a species.

We are all familiar with certain universal demonstrations such as soaking a bean and studying its internal structure. Why do teachers thus limit themselves when, in conjunction with what they already practice, a few visits to the market and a little planning can uncover many new and exciting materials?

How many of your students know how the eyes of a potato are used by farmers to propagate a new crop? How many are aware of all the seeds in a banana? The actual organisms that can be used in answering these questions, and at the same time in making your teaching more effective, are waiting in your neighborhood fruit market.

Still another outlet for real instructional aids are the florist shop and nursery. Many flowers and plants can be had at small expense. It costs little in cash and effort to see that every child has a sweetpea or daffodil when plant reproduction is the topic.

Laboratory lessons thrive on this type of learning; and class rooms and laboratories "come alive" when invested with the abundant specimens found in your community.

The author is a graduate assistant in the education department at the University of Wisconsin.

by E. W. Moy

Uses for the PEGBOARD

ONE OF THE NEWEST MATERIALS to be used for instructional purposes is pegboard. Pegboard usually comes in 4′ x 8′ sheets of tempered masonite, ⅛″ thick. The entire surface of the masonite is covered with 3/16″ holes, spaced one inch apart. The cost is approximately 20 cents per square foot.

One math teacher cut a two-foot square section of pegboard and mounted it on a half-inch wooden frame to give it more rigidity. He used the board for plotting algebraic equations simply by inscribing the axis on the surface with either blue print pencil, colored masking tape, or paint (Fig. I). The original color of pegboard is dark brown and therefore can be used in its natural state, or, if desired, can be painted or sprayed with a coat of flat black paint.

The same math teacher suggests that in the lower grades pegboard can be used for plotting various points, and in the case of the broken line graph, the points can be connected by a piece of colored knitting yarn. Golf tees (used for the points on a line) are available in many different colors. The approximate cost of the math pegboard was $1.50.

There are several uses for the pegboard in industrial arts classes. It has proved satisfactory for display panels because it allows a great deal of flexibility. Projects and shelves can be moved about to fit the immediate situations (Fig. II). It is useful for tool board construction (Fig. III) where again flexibility is a prime factor. It also lends itself to different types of signboards because it can be painted in pleasing colors (Fig. IV).

In one industrial arts shop pegboard was used for a dual purpose. It served as a covering for an unsightly collection of power controls and at the same time became an attractive display panel through the application of paint. (Fig. V).

This by no means covers the entire range for the use of pegboard but it gives a starting point from which others may explore.

E. W. Moy is director of the audiovisual education department in the Ithaca public schools, Ithaca, New York.

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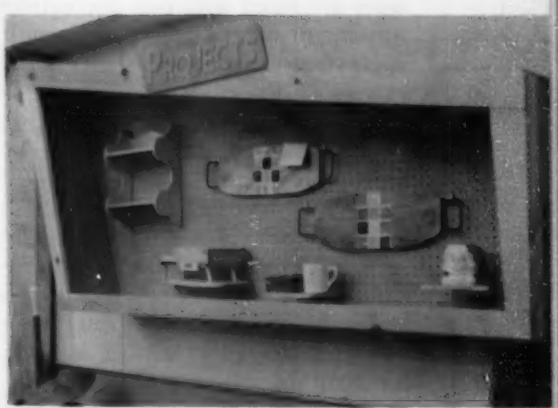

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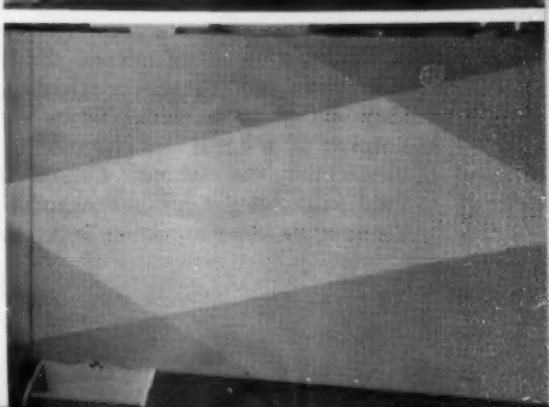

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Administering Standardized Exams: *San Jose*

John C. Woodward

SAN JOSE STATE COLLEGE, along with other institutions across the country, has been concerned with the procedures currently used in college testing programs. To test large groups of individuals, most colleges are faced with two alternatives: one, to use auditoriums or other large facilities with a small number of competent examiners and a large number of proctors, or two, to use many small rooms with a large number both of competent examiners and proctors.

The first method involves scheduling in gymnasiums, theatres, coliseums, auditoriums and other large facilities not ordinarily used or well suited for these activities. Lighting is usually inadequate, folding chairs in gymnasiums are not designed for long periods of sitting, and even with the more comfortable auditorium seats, lap boards are necessary for writing purposes. Ventilation in these large facilities is normally not up to par for long periods, distribution of materials to large groups is usually complicated and time consuming, and proctoring is, at best, inadequate.

The second method (testing in well lighted, well ventilated, comfortable classrooms) seems to leave little to be desired. The main disadvantage is the need for a large number of competent examiners. To detain a professional person nearly eight hours for testing a small number of individuals is thought by some to be an inefficient use of time.

At San Jose the problem has been solved by using closed-circuit television. On May 16, 1959, nearly 500 transfer students were administered a standardized test by this means. Eight rooms, ranging in seating capacity from 40 to 120 were used to accommodate the students. The rooms were equipped with television receivers and two-way communication telephones. The head examiner was stationed in the TV studio with two proctors on duty in each testing room (the exception was one room requiring three proctors for 120 students). The head examiner directed the students and proctors via television; the proctors, in turn, communicated with the examiner over the two-way communication system which reached him through a loud speaker in the studio.

One person was designated head proctor in each room. One week before the testing date each head proctor was given an individual briefing concerning his duties, and all proctors were instructed in the use of the two-way communication system.

Enlarged copies of answer sheets (provided by the audiovisual center) were televised to show students how they should be marked. When all testing rooms had checked in, a signal was given to the principal examiner to start the examinations. Closed-circuit television was used to direct the proctors who distributed materials, the head proctors reporting back via the two-way communication system as soon as materials were in the hands of students. When all proctors had checked in, televised instructions for each test were given to the students directly. A large timing clock, set for the time of the examination, appeared on all television receivers during the examination. Thus, students and proctors could tell throughout how much time remained.

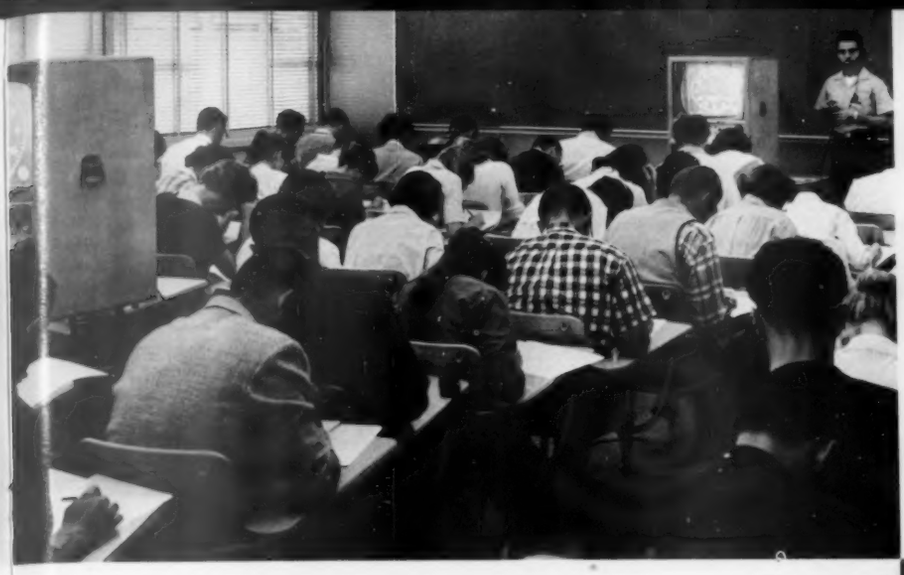
Signs appeared on the television receiver announcing the morning and afternoon break. Before the last examination in the forenoon a map was shown indicating the location of the college cafeteria. Thirty minutes after the examination started a sign appeared informing students of the lunch break with the hour for their return superimposed on the clock. This was done to permit students who finished before the hour to leave early.

At San Jose not all transfer students are required to take the English A essay examination which appears last in the battery. In the past it has been necessary to disrupt large groups in order to dismiss these students. Because it was never possible to determine beforehand the number of students who would be taking the examination (and thus concentrate them into one group) large auditoriums were in many cases kept open and professional examiners detained to administer the examination to one or two students. This problem was eliminated at San Jose last spring.

After students had been instructed concerning who must take the English A essay examination, those not involved were excused. The head examiner waited one minute then asked the proctors to report the number remaining. After the total from all testing rooms was determined, the head examiner informed the 37 remaining students that there would be a 15-minute break after which they would all report to a designated room. At that time the closed-circuit telecasting was terminated and the English essay examination was administered in a small room by one examiner.

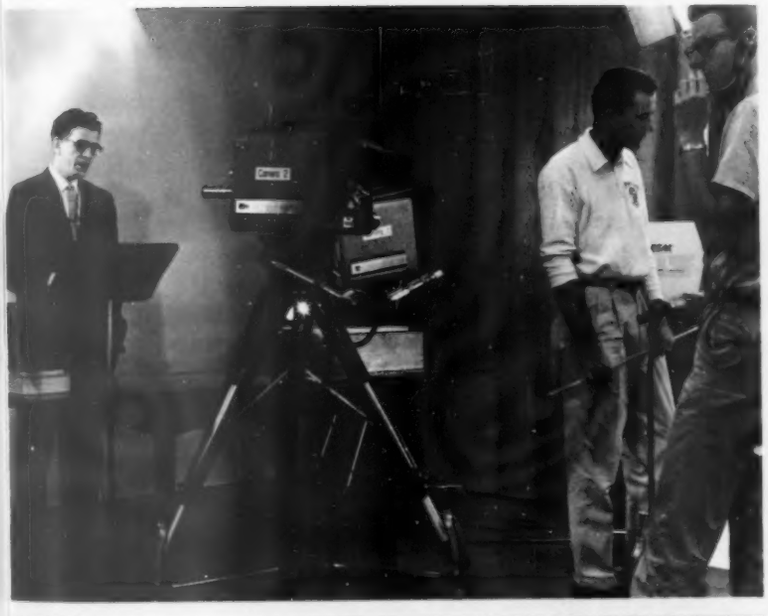
Preliminary reports from professional persons in the testing area, from proctors, and from examinees all indicate that the project was highly successful. Many of the problems ordinarily encountered in large group situations were nonexistent. Errors invariably made by students in marking answer sheets were avoided completely, rendering unnecessary the professional person scheduled to act as troubleshooter. After careful analysis of the procedures, no problems were discovered. Plans now call for the administration of all entrance tests by television. Facilities are available at San Jose to test as many as 1600 students at a time by this method.

Dr. Woodward is assistant professor of education and test officer at San Jose State College.



Cued by TV, college entrants are tested in comfortable environment. Others (500 all told) work in similar small rooms. Note headset which connects proctor with test headquarters.

Answer sheets, enlarged by the audiovisual center, are televised to show students the correct procedures. Errors are thus practically eliminated.



Single test officer with assistance of small television crew and graduate student can direct examinations of as many as 1600 students at one time.

Break for lunch. Since this article was written a total of 4000 students have been tested via TV at San Jose. Recently nearly 1000 were tested at one time.

BACK TO SCHOOL ORIENTATION: NEW JERSEY

William H. King

ONE HUNDRED SIXTY-FIVE TEACHERS in the West Deptford Township Schools in New Jersey arrived for their "first day back" last September to find a different type of orientation program awaiting them. Closed-circuit television made the difference.

Four receivers were installed in the auditorium and eight classrooms were equipped with one receiver each. After the opening program the teachers were divided into eight groups and assigned to the classrooms.

This was an inservice day with several top-notch demonstrations. A consultant for one of the art supply houses gave an excellent performance; a reading specialist demonstrated the teaching of reading readiness assisted by a group of first-graders; a local husband and wife teaching team enchanted their audience with a puppetry demonstration which included the production of an original play.

Out of curiosity your reporter prepared and circulated a brief questionnaire among the teachers present. I was interested in their general reactions and in knowing whether they preferred demonstrations over TV or thought them more effective when performed on an auditorium stage.

These are some of the reactions:

"I discovered that TV is a fine teaching tool for all grade levels."

"I was surprised to learn that TV has a place in lower grades as well as in high school work."

As equipment editor for this magazine, Mr. King needs no introduction.

Most teachers liked the demonstrations via TV. Shown here is Margaret Johnson, art consultant for a New Jersey supply house.

"This was the best first day back that I can remember in 30 years."

"I really gained some new educational ideas from today's program."

"Time went too fast."

"This was something new for the 'old' teachers."

"A fine springboard for a new year."

Other teachers described the program as: helpful, interesting, well planned, delightful, wonderful, terrific, enjoyable and useful, valuable, thought-provoking, enlightening, instructive, educational, and worthwhile. There were enthusiastic comments about the opportunity to get a better view of the demonstrations and to work in small groups.

How many administrators can report similar reactions after an opening day?

Only three comments were adverse, to wit: the program was a little too long; not enough material for the upper grades; tiring to the eyes. (The latter was made by the only teacher who felt the program would have been more satisfactory in the auditorium.) Several criticisms concerned color. One teacher thought the colors used should have been named; another commented that it was too bad that the program was not in color. Readers will find these remarks reminiscent of the early reactions to 16mm films.

Several factors made the program outstanding. For one, it was the first experience with closed-circuit television for these teachers. No school in the surrounding area, except Philadelphia, has worked with educational television. Several teachers stated at the outset that they were opposed to TV, but reconsidered their views after seeing the presentations.

The RCA company who provided the equipment and the technical staff operating the cameras refrained from extolling TV as a teaching device. Teachers remarked that they appreciated the fact that they did not have to listen to long dissertations on what others were doing with TV; they expressed themselves as grateful to be allowed to use it to solve some of their own problems.

In the opinion of this writer the Deptford experience was an outstanding educational use of TV. If you are ever in a situation where you want to duplicate the efforts described here you can have more information by writing to: John Stouffer, Superintendent of Schools, West Deptford Township Public Schools, Woodbury, New Jersey.

Charlie
the Destroyer

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new literature

Opus Out of California: Schofield Likes It

A-V Instruction: Materials and Methods, by James W. Brown, Richard B. Lewis, and Fred F. Harcleroad. McGraw-Hill Book Company, Inc., New York, 1959. 554 p., $7.95.

A REVIEW OF THIS TEXTBOOK must take a four-fold approach in order to note completely that here is a "planned package for college instructors of audiovisual, curriculum, methods, and library courses." The components are (1) the basic text; (2) a 50-page teacher's guide; (3) an accompanying student workbook and guide *AV Instructional Materials Manual* (edited by James W. Brown and Richard B. Lewis, priced at $3.50 per copy, with 192 pages of laboratory learning exercises); and (4) a series of five correlated motion pictures not yet released. [The *AV Instructional Materials Manual* is already well known to audiovisualists in a prior format published under the auspices of the Spartan Book Store, San Jose State College (1957).]

The text is a model in book publishing with a highly successful blending of color, photography, page arrangement, and binding. Any study of the printed material is certain to be preceded by skimming the contents for visual enjoyment.

The textbook and manual follow identical organizational plans with sections on background for teaching, ready-made materials, and the creation of instructional materials, and audiovisual equipment operation. Three keys are provided to the information in this veritable encyclopedia of audiovisual education: (1) a subject field reference guide, (2) a table of contents minutely itemized, and (3) an alphabetical index. Bibliographies for further reading and research are appended to each chapter throughout the text. To further facilitate utilization are these features of the teacher's guide: (1) cross references to laboratory exercises connected with particular text chapters; (2) questions to appraise the student's evaluation of readings; and (3) suggested ideas for teaching. The authors' intent is clearly evident—provision of teaching materials to enrich audiovisual courses of study and the elimination of the time-consuming chores involved in careful teacher preparation for the presentation of units dealing with audiovisual material and its utilization.

Background for teaching serves as the keynote for Part One of the text and emphasizes active learning in the classroom, pin-pointing planning and selecting of materials for various sequential stages. Illustrative case studies at varying levels of learning are presented.

The second major division of the text stresses the selection and utilization of ready-made materials (an overall survey); free and inexpensive aids; printed aids (including texts); reference materials and library book resources; globes and maps; filmstrips and photographic slides; films; radio and recordings; and television. Patterns of service for the provision of instructional materials are briefly reviewed, together with a study of the evaluation practices generally adopted by audiovisual centers and similar agencies.

As each of the large categories of ready-made materials is discussed, the reader is impressed with the thorough presentation. The teacher is introduced, for example, to the intricacies and riches of governmental sources of free and inexpensive teaching aids. Educational and trade associations are examined, as well as a multiplicity of sources found in professional organizations. Criteria for evaluating materials so gathered are clearly and succinctly stated. The area of printed text and reference materials is explored thoroughly, providing information which normally is scattered throughout a volume. Its references to textbook policies, the selection of encyclopedias, the uses of comic books, newspapers and trade publications help bring into focus sharply the role and importance of all printed aids. The consideration of filmstrips and photographic slides is comprehensive, including even microfilms and stereo reels.

The creation of instructional materials comes in for extensive treatment, embracing display techniques, bulletin boards, chalkboards, flannel boards, dioramas, and other devices; demonstrations and experimentation; dramatizations and discussions; the art of recordings; the use of graphics; community resources; realia; still pictures, and photography. This complete coverage emphasizes the stated objective of the authors: "This book was written to help prospective and practicing teachers become acquainted with the broad range and interrelated use of audiovisual instructional materials and techniques." The term "audiovisual" is constantly construed throughout the volume to encompass the "many substances and sounds which play important roles in learning."

Although the correlated films have not been screened by the reviewer, mention of their tentative titles will suffice to indicate the general areas of their usefulness when they become available. They are: The Integrated Use of Audiovisual Materials; Using Ready-Made Materials Effectively; Creating Learning Materials; Choosing a Film; and How to Use a Film.

The accompanying workbook, *AV Instructional Materials Manual*, is the product of collaboration on the part of 12 specialists in the use of audiovisual and other instructional materials. Approximately 60 exercises related to creating, selecting, using and evaluating materials or operation of equipment are developed.

Consensus Noted

At no point in the text is there any evidence of a line of demarcation between audiovisual and printed materials. Instead, emphasis is given to the correlation and integration of the tools that science and technology have provided to make learning better and faster. The authors note the concurrence of opinion that optimum "learning occurs when all types of materials are used, each for its special contribution." This point of view, the authors state, is recognized by DAVI, the American Library Association, and others.—EDWARD T. SCHOFIELD

The Editor's Choice

These are publications which Dr. Hyer calls to the special attention of readers this month.

THOSE OF YOU who are watching the educational activities of the Ford Foundation may want to examine the first annual report of the Educational Facilities Laboratories, Inc., a nonprofit corporation operating since 1958 on a 4.5 million-dollar Ford grant. As the name implies the corporation concerns itself with all aspects of planning and building educational facilities. Its specific objectives are to stimulate research in this area, collect and disseminate information, and set up centers to assist educational institutions with their "physical problems." The Corporation also administers the funds for these activities.

Here They Learn, a handsome 32-page brochure, lists the 19 grants made by the laboratories during the period from January 1958 to June 1959 and describes briefly the activities involved in each. These include roughly: over-all institutional planning; design and construction of the elements; the tools (equipment apparatus, and aids); and increasing the public's knowledge. The report also lists seven self-administered projects.

Where once the schoolhouse was a place of "grim confinement, today it is cheerfully institutional," says the brochure. "Where once it was unhealthful and gloomy, today it is brightly antiseptic. Always there is the predominant standard classroom, disposing the school toward teaching all things to all children in standard-size groups. The insensitivity of such arrangements of teachers and children is relieved only by the teacher's ingenuity in forming groups within the group."

An accounting of expenditures is also given. The report is free from the Laboratories at 477 Madison Ave., New York 22.

New Frontiers in Learning, another free publication from the Educational Facilities Laboratories, reports the conference sponsored jointly with Stephens College a year ago. Ray Carpenter, Edgar Dale, Harold Wigren, Keith Tyler, Robert Green, Maurice Mitchell and William Locke of MIT (who was a contributor to the February issue of AVI) were among the 20 off-campus participants.

Confined to problems at college level, the conference attempted to examine some of the emerging needs of colleges and universities to discover what resources are available to meet these needs and what resources may soon become available. The conference also "wanted to help determine" which of the "plethora of technical aids" appearing on the market, colleges can afford and which of these devices teachers can realistically use. Without attributing comments to individuals (with the exception of the first chapter which contains largely the remarks of Russell M. Cooper of the University of Minnesota, Benjamin S. Bloom, University of Chicago, and Ernest Helgard of Stanford) the 38-page report attempts to "reflect the sentiments" of the assembled company.

NEA on Financing

In its continuing campaign for federal support to education, the NEA has published a new booklet which makes this point: Local government, weakest in ability to raise tax revenue, is responsible for 56 percent of all school financing. Most of the remainder of school support—40 percent—

(Continued on page 89)

For the most effective use of language laboratory facilities in the classroom...

THE NEW LINGUAPHONE SCHOOL PROGRAM

...Synchronized Tapes and Records in the only COMPLETE conversational foreign language study program available

NDEA-QUALIFIED
COUNCIL OF STATE SCHOOL OFFICERS-STANDARDS

The NEW LINGUAPHONE SCHOOL PROGRAM assures the most effective use of modern teaching equipment. It has been especially developed by Linguaphone Institute, creator of Linguaphone Conversational Record Courses in 34 languages. Conceived and executed by outstanding educators, Linguaphone, "World's Standard" for over 50 years, is used by more than 18,000 schools, colleges and universities. Now the New LINGUAPHONE SCHOOL TAPES combined with records and manuals provide a complete audio-visual method for perfect conversational training.

THE STUDENT LEARNS MORE...FASTER

Linguaphone... and *only* Linguaphone... offers identical course material on both TAPES *and* RECORDS. Tapes and records contain the same material, with this valuable difference: *tapes have optimum-length pauses inserted between words or idiomatic phrases* to allow for student repetition and recording. With this unique combination at the teacher's disposal, she can present the same material first *with pauses* (TAPES) and then *in uninterrupted conversational flow* (RECORDS).

AUTHENTIC NATIVE SPEECH IS ASSURED

Conversational Training Units cover 3,000 basic words presented through interesting conversational situations. Only leading *native* language teachers speak on Linguaphone Tapes and Records. The voices of 8 to 12 men and women, authorities in each language, guarantee *authenticity of native speech.* Only the language being studied is heard. The recording is done in the country where the language is spoken. Completely up-to-date.

LINGUAPHONE SCHOOL TAPES are now available in the four languages in most popular use today: Spanish (Western Hemisphere), German, French, Russian. Italian and others (now in preparation) will be available in the near future.

SCHOOL TAPE PROGRAM IN EACH LANGUAGE INCLUDES:

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- Complete Teacher's Instruction Guide—suggestions for classroom use of Linguaphone Tapes and coordinated manuals.
- Linguaphone Student Manuals.
  a. Illustrated Situations—complete transcription of recorded material, keyed pictures.
  b. Vocabulary—each word and idiomatic phrase, in the order presented, along with English equivalent.
  c. Explanatory—inductive explanation of construction and usage.
  d. Reference Grammar—reference outline of grammar.
- Sturdy Storage and Carrying case (secured with lock)
- **Linguaphone Companion Record Set —** 16 unbreakable discs—32 sides—Set of Manuals, Storage-Carrying Case.

For a demonstration of LINGUAPHONE SCHOOL TAPES and RECORDS in your school—or a fact-filled, descriptive brochure, write to LINGUAPHONE, SD-376-030 RADIO CITY, NEW YORK NEW YORK

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The KEYSTONE Standard Overhead Projector
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National Defense Education Act

The Keystone Standard Overhead Projector is designed for the projection of Standard (3¼" x 4") Lantern Slides, Polaroid Slides, and Handmade Lantern Slides or, with appropriate accessories Tachistoslides (4" x 7"), 2" or 2¼" Slides, Strip Film, and Microscopic Slides.

It is useful—

In the Science Category with appropriate units of slides in Physics, Biology, General Science, Health, Physiography, and Elementary Science.

Mathematics Category, in teaching Number-Combinations and Fraction-Combinations tachistoscopically; Solid Geometry with Stereograms.

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Write for Further Information or a Demonstration by our Local Representative. KEYSTONE VIEW CO., Meadville, Pa.
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TUTORETTE, a complete, closed circuit language lab. for individual or group instruction, is a compact, light weight, practical and economical language training unit. TUTORETTE adds amazing LSP (Live Sound Playback) to all standard language records.

LSP LIVE SOUND PLAYBACK lets students hear their own voices repeating the recorded material through the individual LSP microphone-earphone system. TUTORETTE is a 12 watt, true high fidelity, 4 speed record player and PA system. Ask your dealer about TUTORETTE.

All ATC products are transformer powered for complete safety.

AudioTronics Corporation
Box 505, North Hollywood 6, California

FILM PARADE

by Robert H. Burgert

Safety

Give a Car a Man Who Can Drive (John Sutherland Productions, 201 N. Occidental Blvd., Los Angeles 26)

A new car meets its owners, a rather stupid family consisting of a father who cuts in and out without adequate warning, a scatterbrained mother, and a son who "hot rods" when not under parental supervision. The inevitable crack-up is followed by a period during which Junior, with an assist from the military service, grows up and demonstrates he can be a mature and safe driver. An old theme with a new set of characters, but well done. A good replacement for some of the older dated driver education films that you may have been using. Clever cartoons add zest. (600 ft, color)

THE ABC of Walking Wisely (Syd Davis Productions, 1418 N. Highland, Hollywood 28)

The Inglewood Police Department and public schools co-operated in producing this film for the young child who walks to school. It reviews the safety rules that apply to walking, and identifies the various types of careless walkers, such as the jay-walker, the gawker, the O or oaf walker, the show-off, the hitchhiker, etc. Its message is to be a C or careful walker. (400 ft, color, $120)

You Can't Stop on a Dime (Syd Davis Productions)

Major concept of this film is that it takes longer to stop an automobile than we think. Although predominantly elementary in approach, there are ideas that will be important to older students. Recommended by driver education teachers. (400 ft, b-w, $60)

Lights (Foundation for Universal Driver Education, 718 N. McClay St., San Fernando, Calif.)

This is a new driver education film which explains the functions of lights for turning, high and low-beam driving, stopping, etc. To date this is the only film that has been produced on this particular and important phase of driver education. Recommended for driver training classes. (600 ft, b-w)

Fast Is Not a Lady Bug (Film Associates, 11014 Santa Monica Blvd., Los Angeles 25)

Definitely for the young child. A variety of things that go fast and slow are observed and compared. Good stimulation for discussion. Based on the Scott Publishing Company's book by the same name. (400 ft, color $110)

So Near is Death (Classroom Film Distributors, 201 N. Occidental Blvd., Los Angeles 26)

This driver education film has as its chief purpose the identification of the various kinds of roadside hazards that cause traffic fatalities. How these hazards should be corrected is the film's message. Some may feel the point of view to be slightly sadistic. (800 ft, b-w)

Art and Literature

Throwing (N.E.T. Film Service, Indiana University, Bloomington.)

Art instructors who have previewed this film recommend it highly for high school and advanced craft classes. It reviews in detail the processes of throwing and centering the clay, pulling the wall, shaping, achieving uniform thickness, cleaning, and trimming. Attention is given, also, to basic design and standards of craftsmanship. (400 ft, color)

Toulouse Lautrec (Brandon Films, Inc., 45 West 45th St., New York 19)

The more mature art student will appreciate the attempt made to analyze the character of the artist and the many forces which influenced his style, his feeling for his work and subjects, and the techniques he employed. Through his paintings and sketches the film traces a good portion of Lautrec's life. Those familiar with his more popular works will enjoy the shots that bring into focus some of his lesser known creations. For the socially mature student only (1200 ft, color)

Hawthorne and New England (Cambridge Films, 1396 Main St., Waltham 54, Mass.)

This film is a potpourri of beautiful shots of the community in which Hawthorne lived and worked, a series of old photos, prints, and landscapes related to his life and works, and selected passages from his writing narrated against scenes that call up thoughts and moods. The film has beauty and spirit which, under the right conditions, give added meaning and color to this giant among American authors. (800 ft, color)

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New fidelity. Easiest to use, easiest to maintain. Indestructible, reuseable over and over again.
NEW
TAPE MAGAZINE
So easy to use! No threading errors. Simpler for both teacher and student.
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Engines and Railroads

Engines and How They Work (Coronet Films, Coronet Bldg., Chicago 1)

This film, designed for upper elementary grades, explains the principles underlying the construction and operation of the steam engine, internal combustion and diesel engines, and those machines that involve turbine reactions. A combination of animation, models, and live action add to the film's interest. (400 ft, color, $110)

Life and Times of the Iron Horse (McGraw-Hill)

This film traces the history of railway development in this country during the period of 1830-70, points up improvements in the steam locomotive as advances are made with the coming of the steel age, and analyzes other competing forms of land and water transportation. It shows how the growth of railways parallels the changing economy of the United States during this period. (400 ft, b-w)

NOW!

AN IMPORTANT MOTION PICTURE

RUSSIAN LIFE TODAY
INSIDE THE SOVIET UNION

The modern story of people behind the iron curtain — how they earn their livings, their daily activities, recreation. Presents a revealing and objective study of the average Russian and his place in a communistic society.

This authoritative account was photographed by Fredric Christian and Russ Potter.

Bailey Films edited more than 10,000 feet of uncensored color film to bring you this rare documentary study of Russia today. For junior-senior high school, college and adult uses.

21 MINUTES. COLOR $195, RENT $10; B&W $100, RENT $5

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★ **FACTS ABOUT FILM (2nd Edition)**
★ **FACTS ABOUT PROJECTION (2nd Edition)**
★ **THE AUDIO-VISUAL SUPERVISOR**

Three films containing complete essentials of audio-visual training and guidance. Every phase of 16mm film work—FILM HANDLING—FILM PROJECTION—the OBJECTIVES and RESPONSIBILITIES of the SUPERVISOR are examined. This new and completely revised COLOR series covers the methods, physical requirements, and special techniques expected of first-rate audio-visual practice.

A complete list of more than fifty graded FOREIGN LANGUAGE films, recommended for purchase under Title III of the National Defense Education Act is available upon request.

Also ask for International Film Bureau's 1960 general film catalog.

International Film Bureau Inc.
57 E. Jackson Blvd.
Chicago 4, Ill.

The NDEA and Related Topics

ELEVEN RESEARCH GRANTS and four dissemination contracts have been announced by the U. S. Office of Education as a result of the meeting of the Title VII Advisory Committee last October. Grants totaling $627,669 were made to institutions and research organizations in nine states, one territory, and the District of Columbia.

Research Grants

AMERICAN INSTITUTE FOR RESEARCH, PITTSBURGH: $63,940 for development and evaluation of procedures for using self-instructional media to increase student capability for independent thinking and judgment.

EDWARD R. JOHNSTONE TRAINING AND RESEARCH CENTER, BORDENTOWN, N. J.: $154,854 for development and evaluation of a curriculum for educable mental retardates utilizing self-instructional devices or "teaching machines."

FLORIDA STATE UNIVERSITY, TALLAHASSEE: $39,653 for experimental analyses of the effects of various modes of item presentation on the scores and factorial content of tests administered by visual and audiovisual means. A program of studies basic to television teaching.

INDIANA UNIVERSITY MEDICAL CENTER, INDIANAPOLIS: $9200 for a study of the role of review material in continuous programming with teaching machines.

LOYOLA UNIVERSITY, CHICAGO: $2900 for a study of the cinematographic method for teaching the concepts of dental occlusion and articulation.

QUEENS COLLEGE, FLUSHING, N. Y.: $30,795 for development and evaluation of an individualized approach in the teaching of ninth-grade algebra.

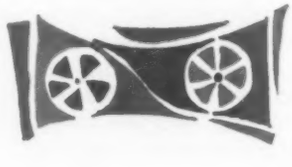
SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE: $42,282 for a study to determine the extent to which teaching machines can be used to instruct freshmen in the use of the university library.

UNIVERSITY OF CHICAGO: $50,312 for a study of the effect of audiovisual media if used in a complementary rather than supplementary role and involving redeployment of instructional resources.

UNIVERSITY OF FLORIDA, GAINESVILLE: $38,561 for a study of the effectiveness of photographic media in the modification of children's classroom behavior and self concepts.

UNIVERSITY OF MISSISSIPPI, UNIVERSITY: $30,267 for an investigation on a national scale of visual aids in student government programs with a view to better utilization.

UNIVERSITY OF TEXAS, AUSTIN: $64,905 for a study of the effectiveness of TV as a method of inservice education of mathematics teachers in the elementary school.



Dissemination Contracts

THE NATIONAL EDUCATION ASSOCIATION: A pilot regional leadership conference on the dissemination of information about uses of new educational media. This conference, held in Phoenix last December, involved four states: Arizona, Nevada, New Mexico, and Utah. Harold Wigren and O. L. Davis were conference directors.

[The NEA contract for conducting these pilot leadership conferences has been expanded. The next conference is scheduled for Norman, Oklahoma, in April with participants from Louisiana, Arkansas, Oklahoma, and Texas. Conferences during the next year are planned for regions in the north central states and New England.]

UNIVERSITY FILM FOUNDATION, AMES, IOWA: A survey of facilities and other matters relating to motion picture film production and training for colleges, universities, and public school systems. Don G. Williams, director of studies.

August Deadline Next

One hundred sixty requests for research and dissemination grants were received at the U. S. Office to meet the February deadline—almost double the expected amount according to J. J. McPherson, chief of dissemination and services for the Educational Media Branch. If you missed this deadline you still have a chance to get your proposals acted upon by the Advisory Committee next fall if you submit them by August 1. (Proposals should be addressed to: Director, Educational Media Branch, Division of Statistics and Research Services, Office of Education, Department of Health, Education, and Welfare, Washington 25, D. C.)

Dr. McPherson reports that Walter Stone, the Media Branch director, will be in Europe until March exploring ways of establishing liaison to effect the exchange of research, materials, and information on utilization and programs. His itinerary includes Germany, Switzerland, Italy, France, England, and Scotland.

Small Grants Program

A new small grants program (no grant to exceed $2500) was announced January 5 by U. S. Commissioner of Education Lawrence G. Derthick. Its purpose: "to encourage graduate students and teachers to conduct research in educational uses of mass media in elementary and secondary schools, colleges, and universities.

Research projects must be com-

(Continued on page 88)

AUDIO-VISUAL INSTRUCTION

By James W. Brown and Richard B. Lewis, both of San Jose State College; and Fred F. Harcleroad, Alameda State College

554 Pages, $7.95

This text on audiovisual methods provides concrete, practical information on the use of instructional materials to plan and carry out learning activities. Examples of use have been drawn from all subject fields, from kindergarten through college. It is the first audiovisual text to use an inventive and stimulating format in which profuse illustrations are correlated with the text. Emphasis throughout is on the principle that learning is most effective when materials are integrated with instruction. A-V Instructional Materials Manual, $3.50. Teacher's Guide, Free.

Send for Your On-Approval Copy

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"Accurate volume calculations for this sphere-shaped satellite are obtained with the formula . . . $V=4/3\pi r^3$."

A series of three films applying mathematics principles to space perception.

I. VOLUMES OF CUBES, PRISMS, AND CYLINDERS

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III. SURFACE AREAS OF SOLIDS

Art, animation, and model demonstrations help develop formulas for finding volumes and areas of solids. Live footage shows the use of these formulas in practical situations.

Carefully produced under the supervision of Dr. E. H. C. Hildebrandt of Northwestern University's Department of Mathematics, these films meet the demands of the revitalized mathematics curriculum.

Junior High—High School 18 minutes

Color —$150.00 each

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Quality-sound radio stations and public address systems throughout the nation use Collins audio equipment, beginning with Collins *dynamic* microphones. Economical lavalier and desk type models produce a quality sound even with the inexperienced performer. Collins microphones were selected by the Olympic Committee for use by all foreign broadcasters at the 1960 Winter Olympic Games at Squaw Valley, California. Write Collins Radio Company, Broadcast Sales, Cedar Rapids, Iowa, for complete information about Collins microphones and other audio equipment.

COLLINS

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pleted within a year. Acceptable areas are: films, television, radio, recordings, filmstrips, language laboratories, and teaching machines. The first deadline for applications—February 1—followed hard on the heels of the January announcement. Applications submitted then will be reviewed by the Advisory Committee at its May meeting. Proposals submitted before August 1 will be considered by the Committee at its fall meeting.

Commenting on the January announcement Dr. Hyer said: "Wisely used, the small grants program should encourage more students to participate in mass media research and should be a means of upgrading the quality of research in the audiovisual areas."

Education Budget

President Eisenhower's $79.8 billion request for fiscal 1961 allows little more than one percent for the federal government's major educational programs. The President recommended a drastic reduction for assistance to schools in federally-affected areas (school districts where enrollment comes partially from children whose parents reside on federal property) but called for an increase in funds for programs under the National Defense Education Act. A summary of the budget requests and appropriations for three of the federal educational programs will be of particular interest:

The U. S. Office of Education

1960 Budget	$ 12,800,000
1960 Appropriation	12,800,000
1961 Budget	13,427,000

National Defense Education Act

1960 Budget	$150,000,000
1960 Appropriation	150,000,000
1961 Budget	171,000,000

National Science Foundation

1960 Budget	160,000,000
1960 Appropriation	154,773,000
1961 Budget	190,000,000

On Equipment Standards

Clyde Miller reports that he recently had a request for a film or filmstrip on standards for audiovisual equipment. Writes Dr. Miller: "To my knowledge nothing of this nature has been produced. If motion pictures or filmstrips could be produced in this area, I can see where it would be a tremendous help to many people as they continue to organize Title III projects."

EDUCATIONAL TESTING SERVICE

announces

Horizons of Science

A series of ten films to stir imagination, stimulate thinking, and broaden understanding with respect to the sciences.

Visual Perception

The Worlds of Dr. Vishniac

Exploring the Edge of Space

"Thinking" Machines

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The Realm of the Galaxies

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Viewlex Contest Offers European Trip Plus DAVI Prizes

A FREE ROUND-TRIP to Europe for two, via the fastest jetliner between America and the Continent, is offered in a contest sponsored by Viewlex, Inc., of Long Island City, New York. The European holiday will go to the teacher who submits the best report (or essay) on: "How Audiovisual Aids Make Teaching Easier." No word limit is given for this report which may be based on everyday teaching activities in working with projectors and other audiovisual equipment. Other aspects of the first prize are $250 for expense money if the winning teacher can produce the serial number of a Viewlex projector used in his school; an all-expense trip to the 1961 DAVI Convention in Miami to the audiovisual director in the school of the winning teacher; and six Viewlex projectors in the winner's name to his school district.

The second prize is a $100 U. S. Savings Bond and three Viewlex projectors for the winner's school district in his name; the third prize, a $50 bond and one Viewlex projector for the school district. In addition, 50 teachers in the contest will be given honorable mention awards that include paid-up one-year memberships in DAVI and one-year free subscriptions to AUDIOVISUAL INSTRUCTION.

Persons currently teaching in public or parochial schools, church schools, Sunday School classes, or in public or private universities or colleges are eligible.

Entries for the contest which ends May 15 will be judged by Innes MacCammond, vice president, *Grade Teacher;* Archibald S. Shaw, editor of *Overview,* and John Bradley, audiovisual specialist, *Instructor* magazine. Names of winners will be published when the competition ends, and their contributions made available to interested teachers and educators.

For application blanks and contest rules, write the Viewlex Company, Inc. at 35-01 Queens Blvd., Long Island City 1, New York.

NOW, with the help of the precision-built Ling INTERCOM TELEVISION System, you command an effective, easy-to-use teaching tool . . . a new, dynamic audio-visual technique. All you need is the versatile Ling Spectator camera and matching viewing monitor and your classroom, laboratory, workshop area, stage or gym is ready for televised instruction. The Ling System is portable, plugs into any AC outlet, needs no special lighting, provides remote control operation, and because of Ling's exclusive design features, the professional-quality performance of IT is yours (complete as pictured) for $974. For further information write: EDUCATION, SPACE COMMUNICATIONS CORPORATION, 1841 BROADWAY, NEW YORK 23, N. Y.

The Editor's Choice

(Continued from page 83)

comes from the state, which is second in taxing ability. The most effective source of tax revenue, the federal government, contributes only four percent of public school money although it raises 69 percent of all taxes.

The NEA Committee on Educational Finance which prepared the booklet, recommends that federal support to education supplement that of states and localities. It points to the superior tax-collecting procedures inherent in the federal government which has been able to support highways, housing, agriculture, hospitals, welfare, and a $46 million defense budget. Entitled *What Everyone Should Know About Financing Our Schools,* the booklet was written by John K. Norton, professor emeritus, Teachers College, Columbia University. Copies from the National Education Association, 1201 16th St., N.W., Washington 6, D. C. 50 cents, 63 pages.

Photo Credits: page 70, courtesy AV department, Massapequa, N. Y., photo by Morris Brewer; page 74 & 77, courtesy of the authors; page 79, courtesy division of AV services, San Jose State College; page 80, photo by E. B. Fisler.

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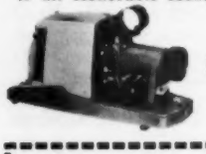
It's simple – just tell us in as many words as you wish "How Audio-Visual Aids Make Teaching and Learning Easier." Your own everyday teaching experiences with your VIEWLEX Projectors and other A-V Equipment can win a round trip for 2 to Paris and put you in the "Vacation Picture" you've dreamed of! It begins the thrilling moment you board a fabulous TWA Intercontinental Boeing 707, the world's fastest, largest non-stop jetliner flying from America to Europe. You're literally whisked—in less time than it takes to think about it—to "Gay Paree" where you step out right into the heart of Europe's vacation wonderland.

PLUS More than 50 additional awards including: An all-expense-paid trip to the 1961 DAVI Convention in Miami for the 1st Prize Winner's A-V Director, U.S. Savings Bonds for 2nd and 3rd prizes, Viewlex Projectors given in the name of major prize winners to their schools, and free DAVI memberships and A-V Instruction subscriptions to all Honorable Mention Winners.



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Trump Permanent at NASSP

Along with a new executive secretary (Ellsworth Tompkins, as reported last month) the National Association of Secondary-School Principals has made an important addition to its permanent staff—J. Lloyd Trump. A contributor to the April 1958 issue of AVI on the topic of staff utilization, Dr. Trump is probably better known to readers as author of *Images of the Future* which came out just in time to be quoted and circulated at the Seattle Convention last year.

Dr. Trump has been on leave from the University of Illinois for the past several years to conduct NASSP's staff utilization study. At NEA headquarters he will continue in the latter capacity as the study goes into its fourth and final year; he will also serve as associate secretary of the Association.

NASSP's study on the utilization of staff, supported by Ford funds totaling $1,085,000, has netted several significant reports in addition to *Images of the Future* (which L. C. Larson has promised to interpret for AVI readers sometime in the near future.) The most recent is *Progressing Toward Better Schools*, the entire issue of the January NASSP *Bulletin* and the third official report to come out of the staff utilization study. For $1.50 this is a bargain for the AV specialist; its 392 pages cover countless experiments relating both directly and indirectly to audiovisual practices.

AVI readers will be particularly interested to learn that the commission for the study is considering various methods of reporting other than the printed word; two sound films are being released this month, and video tape, as well as study guides and a book-length summary are planned.

Unique TV Program

Among new uses for instructional television is an unusual program reported from Southern California where Station KCOP televised in January a three-part series, "Guidepost to Computers and Data Processing." Planned for 11th- and 12th-grade mathematics and science students, each of the three programs covered a separate aspect of the field; the digital computer, programming, and computer applications. A study guide facilitated discussion and provided convenient reference to special vocabularies. The series was prepared by the System Development Corporation of Santa Monica.

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Regional Conference Draws One Hundred

MORE THAN 100 audiovisual supervisors and instructional materials experts from all of the New England states, New York, and New Jersey met January 28-30 at Central Connecticut State College in New Britain for the fourth Northeast Regional Audiovisual Leadership Conference.

The keynote address was delivered by Alfred Villa, audiovisual director at the College, who stressed the diverse opportunities offered for instructional improvement through broad application of closed-circuit television and other audiovisual resources.

Another major address was given by Leslie P. Greenhill of Pennsylvania State University, who explored the implications of audiovisual research for reorganizing instruction. He predicted rapid expansion of teaching experimentation and instructional innovations, probably accomplished in part by more varied class sizes.

Harry Becker, superintendent of schools at Norwalk, Connecticut, reported on the national implications of the team teaching program now being tested in his schools and discussed potentials for teacher deployment.

Conference groups were organized around key audiovisual problems such as the National Defense Education Act, school building design, and financing education and inservice training of teachers. All members of the Conference participated in these planned discussions. Among resource personnel were: William J. Flaherty, deputy commissioner of education for Connecticut; Robert Danilowicz, audiovisual director for the Rhode Island state department of education; Villa Quinn, director of elementary education for the Maine state department of education; George Champlin, chief of the bureau of elementary and secondary education, Connecticut state department; Anna L. Hyer, DAVI; Allan Rosebroch, director of teacher education and certification, New Jersey state department of education; Irene Cypher, New York University; and Samuel Cohen, board of education, Hewlett, New York.

Mrs. Quinn and Clarence Bergeson, audiovisual director at the University of Maine, were elected cochairmen for the 1961 conference to succeed Joseph F. Murphy of the Connecticut state department and Elliot H. Kone, director of the audiovisual center at Yale.

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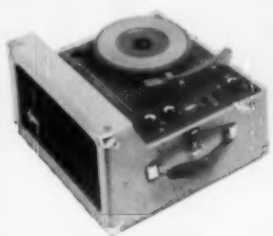

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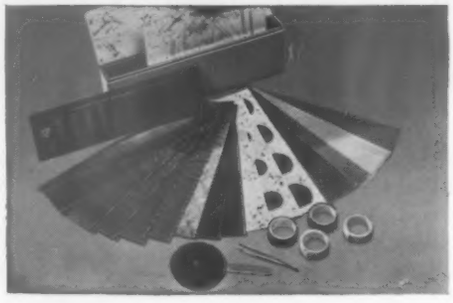

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With the AVCR Authors

JIM FINN leads off in the revamped *AVCR* announced on page 66 with an article on technology and the instructional process—the third in his automation series. The reader will find several new concepts (one which the author modestly suggests might come to be known as Finn's Law) and at least one new term—"neo-technocrats." The latter are described as "non-scientific educators busily spawning a 'scientific' educational bureaucracy."

Applying himself to the impending invasion of education by technology, Finn considers two possibilities—the stresses and strains which historically have accompanied industrial innovations, sometimes to the extent that whole cultures have become distorted; or (2) "negative entropy" (Finn's Law) which he thinks will hold. The latter is simply an organizational tightening-up wherever technology is applied to instruction. Finn cites as example the closed-circuit experiment just beginning in Anaheim, California, which is already demanding organization, "the rigor of which has never been felt before in Anaheim."

Programming, which Finn terms the "heartland" is itself an example of extreme organization. "He who controls the programming heartland will control the educational system," Finn writes, and asks: Who will be the programmers? If the concept of audiovisual education is to survive, he concludes, audiovisualists must become specialists in "learning technology."

The Motivating Power of Art

A psychology professor and frequent contributor to *AVCR*, Karl U. Smith writes in this issue on artistic design and illustration of textbooks. Creative art for this purpose, the author maintains, serves three main functions: it motivates a reader to pick up a book and explore it; it reinforces what is read so that the contents stand a better chance of being retained; and, it "symbolically enhances" the meaning of verbal materials to promote creative thinking.

The author develops these points at some length with artistic illustrations which have actually been used in a psychology textbook and workbook. He goes into the working arrangement of author and artist, a highly integrated procedure in which the author communicates with the artist through sketches rather than words.

The principles advanced by Dr. Smith have been applied to "auto-

mated lecturing devices" which will be the subject of a forthcoming *AVCR* article.

Hans Toch, professor of psychology at Michigan State University, reports on a study of audience responses to educational television. The study was made by the Communications Research Center at Michigan State University for the Educational Television and Radio Center at Ann Arbor. Edward Levonian, assistant research psychologist at the University of California, writes on the development of an audience-tailored film (in this case one designed to modify or change the opinion of a particular audience). An interesting aspect of the procedures reported is the use of a film-questionnaire.—A.F.

Check Your Missing Copies

DAVI's director of publications, Bob Snider, calls attention to a price cut in back issues of *AVCR* and AVI. Until April 20, surplus stock for 1957 and beyond will sell for 25 cents per copy of AVI and 50 cents per copy of *AVCR* (see list). Payment must accompany all orders except those from institutions requiring purchase order billings. If you wish information on major articles in available issues or in prices on quantity orders, write Robert C. Snider, DAVI Headquarters.

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Fall 1956	AVI
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Fall 1954	November 1956
Summer 1954	October 1956
Spring 1954	June 1956
Winter 1954	May 1956
Fall 1953	March-April 1956
Summer 1953	February 1956

New Rates for AVCR

A new price schedule for *AVCR* will go into effect April 1 as follows: single subscription, $5 per year to members; $6 to non-members. Special offer in combination with DAVI membership, three years for $25. Special rates for non-members, three years for $15.

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School Officials Make Modest Starts in Educational TV While Planning School District or College Campus Networks

The complete linkage of college classroom buildings or of schools in dispersed districts requires careful study of the physical layouts of these buildings. Also required is advanced planning for television transmission and reception in future school buildings. And equally important are the preparations for complete programming of ETV courses over a linking network.

Many schools are approaching the situation by making a modest beginning. Closed-circuit TV is used in available individual buildings preliminary to the installation of a linking TV network. This realistic approach is sound, and it furnishes a source of valuable information and experience for use as the ETV program expands.

Through this method a corps of experienced personnel will be developed. This includes the professional staff to coordinate the planning of programs and lessons; the trained technicians to conduct preventative maintenance necessary in keeping equipment in good operating condition.

A modest beginning in ETV also provides the opportunity for experimental and exploratory activity. These explorations may delve into the professional use of equipment for improving instruction in the subject areas of a school's curriculum. Further, the explorations may have to do with the physical aspects of the ETV system: the placement of receivers; proper lighting; acoustics; inter-communication and the location of transmitting equipment.

Another vital phase of planning for ETV concerns the selection of proper transmitting equipment. While the equipment should meet the needs for a beginning system, it should also have the facility for future expansion without obsoleting the original equipment. An ETV system that meets these and other requirements has been developed and is being marketed by the Dage Television Division, Thompson Ramo Wooldridge, Inc., Michigan City, Indiana.

The Dage concept for Educational Television is based on the modular construction of equipment. It is possible to start with one camera, using the Dage Mobile ETS-1 system, and to add additional cameras without obsoleting the first one. The cameras and control units are housed in a mobile console so the "mobile" studio can actually be moved from one lesson origination point to another, or it can remain stationary in a studio location. The system further provides for the use of a film pick-up camera. This enables the schools to televise the many excellent educational motion pictures available to them.

The Dage Mobile ETS-1 system is modular in construction . . . expansion won't obsolete original equipment.

While ETV systems should be carefully planned, schools and colleges need not wait for a linking network system. As outlined above, a small start is often the wisest course.

Many schools and colleges planning ETV systems have contacted Dage Television for assistance. As a pioneer in the field of ETV, Dage's engineering and installation experience is of proven value. For further information about Dage ETV systems, or for free consultation write to:

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IMPLEMENTING THE NEW ORDER

FORD LEMLER MAINTAINS ON PAGE 69 that service is the "broad substantial base on which audiovisual leadership is built." This is most certainly true. In keeping with the tenor of this editorial series, I would like to explore what this service concept holds for the audiovisual leader of the future.

There are many types and also many levels of service possible within a field. The dental hygienist serves, but differently from the dentist. And too, service-needs change with the times. The garage and the gasoline station have replaced the livery stable and the "smithy." Are the services expected of the audiovisualist changing? If so, what services will he be called upon to render in the future?

The answer to these questions depends upon the direction and rate of change in education, particularly in the role of the classroom teacher. To some extent, we must await our direction until we can sense the direction education will take; however, being educators ourselves, we can be a party to determining this change. This is one very good reason why in AVI and *AVCR* we do what we can to inform readers of trends and developments in education generally.

Based on the long-range forecasts for teacher education made in the January editorial, what service changes seem probable for the AV supervisor? The educational literature is full of references to "the explosion of knowledge," "the population explosion," "better staff utilization," and "the application of technology to education." The audiovisual field is being looked to for help in solving these problems and in doing so without losing sight of good educational practices and objectives. Because in the past we have been associated with "tools" (sometimes depreciatively referred to as gadgets), we are expected to have advanced information about newer tools and their applications and to assist in introducing new media and techniques to others. First, then, it seems to me, we will have an opportunity to serve by dealing successfully with this leadership role now available to us.

Our inservice education role will most certainly expand and change. For example, efforts to upgrade utilization have been very general and based on "patterns" of good utilization. We can serve by being more specific about the use of media to achieve explicit learning goals such as "critical thinking about *x*," or "solving social problem *y*." We can differentiate the ways in which media should be used with large and small groups, for individual or self-instruction, and with gifted and slow learners.

We must ourselves be more critical in our selection of materials of instruction and in turn lead others to be so too. This implies a role in "product" and "program" improvement based on research and experience. Teachers are becoming more "materials sophisticated." I note increased concern over audiovisual materials that "tend to cover rather than uncover a subject"—as someone has put it. We have a role to play as the link between producers and manufacturers and the classroom. In the past we have had to be more concerned with increasing the quantity of use. We may reach the point where mis-use, over-use, and use of unsuitable material may be our major problems.

We must be prepared to serve as members of teaching teams, analyzing learning tasks and selecting and supervising the preparation of appropriate teaching and learning materials. We will be organizing media messages and other experiences into learning packages or systems.

We will need to become much more sophisticated about the tools of our trade including the newer ones like language labs and TV. We will need to know at least the rudiments of programming teaching-learning machines, and finally, we will need a knowledge of planning school plants and installations to accommodate these tools and to give flexibility to school programs.

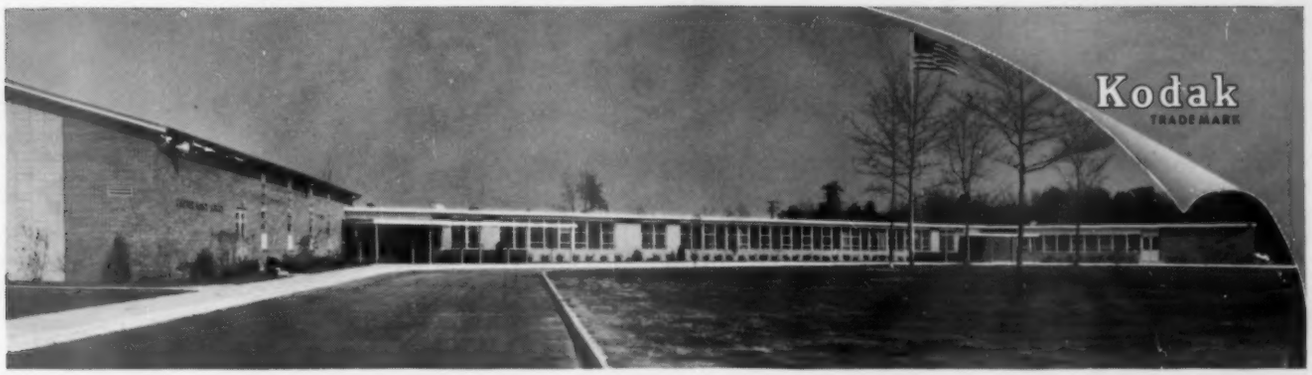
Our supervisory and administrative services can also be expected to take new form. We must find ways of freeing teachers from fear of change. We must encourage the creative trying out of new ideas, in other words, release creativity in others, and then find ways of spreading good inventions and research findings. Our service to school boards and school administrators should involve application of improved business and budgetary practices.

A unique opportunity is now before us owing more to circumstances than to anything we have done other than be available and willing (sometimes so willing that we have been called "pushy"). Educators are becoming aware that they need us, but it is possible to be *needed* without being *wanted*. We will be wanted to the extent that we succeed in being of service. This Roger Albright told me many years ago.

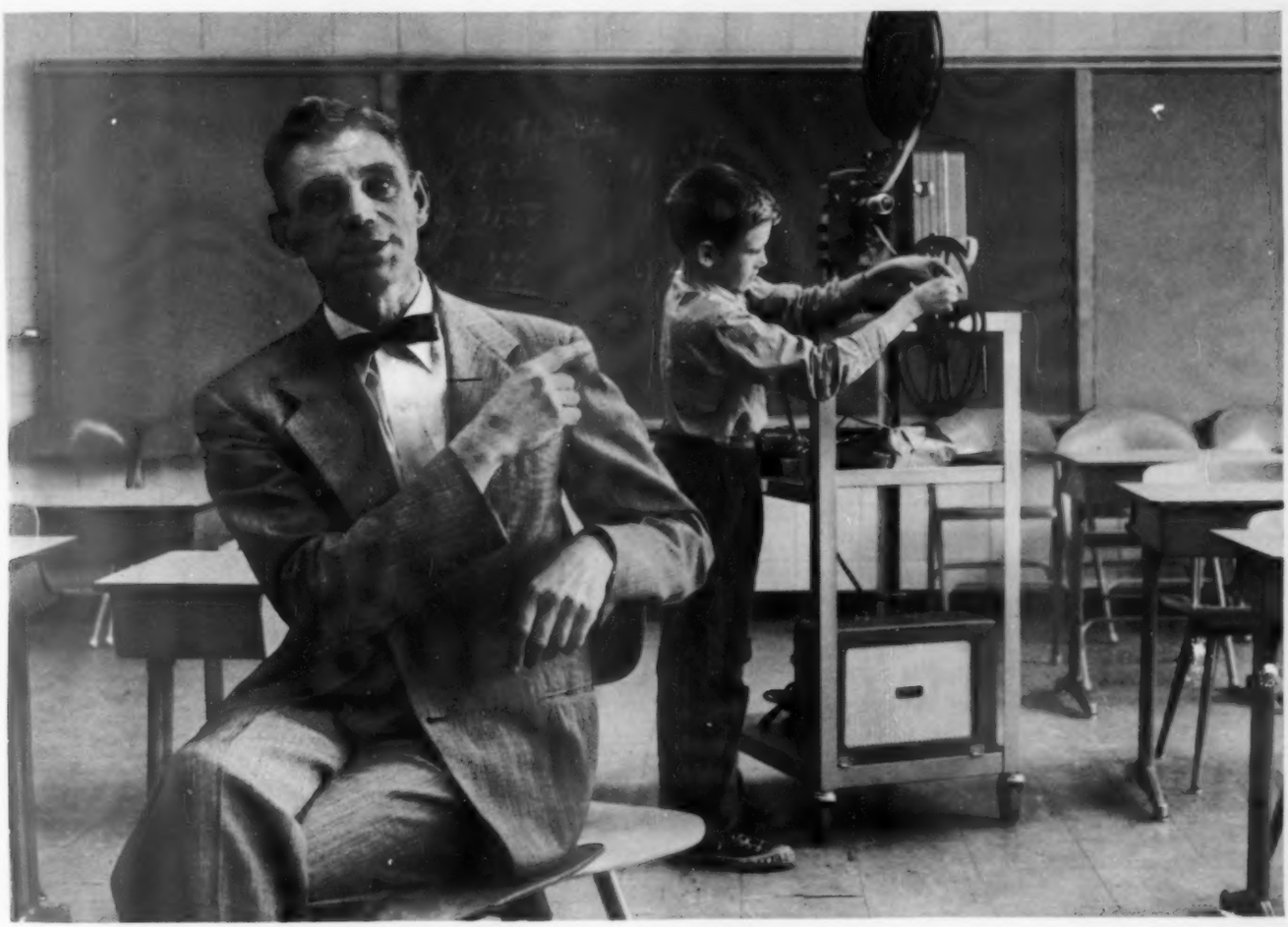
There are, as we said earlier, many levels of service. It appears that a professional level will become increasingly important to the AV leader. This means through in- and pre-service education we must work ourselves out of some jobs to make room for new, more critical ones. To the extent that this is impossible we must transfer some of our present duties to others, or hire larger clerical, professional, and sub-professional staffs.

In December I said that a prospective point of view entailed "a vision of what our future will be according to the laws of probability, and secondly a sense of what preparation for the future demands from the present." I have gotten no further than the "vision." Let us hope that the Convention seminar on "Professional Training for the Audiovisual Specialist" will be the first step toward predicting the "preparation for the future."

Ann Hyer



At the New Gardiner Manor Elementary School, Bay Shore, Long Island, N. Y., selected by A.A.S.A. for its exhibit of outstanding school designs, Michael Furin, Visual Aids Coordinator says:



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